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CHARLES FOLLEN McKIM
September 14th, 1909

ARCHITECTURAL CRITICISM.

MODERN bank buildings in large cities are either tall office buildings or enclosures of a single room, and the exceptions to this general statement are so few that they can be counted on the fingers of one hand.

The bank of California, Bliss & Faville, architects, (plates lxxxix-xc) is of the single room type and a most admirable example The exterior is a Corinthian order of tremendous scale, the front treated as a portico, the sides as engaged columns and antae. Between the columns the entire space is filled with windows of great height, the sash divided by metal bars in a geometrical pattern.

The whole design is of the most extreme simplicity, both on the interior and exterior, but it is the sort of simplicity indicative of knowledge. The entire order is beautiful in proportion and although adhering very closely to the book forms does not have the dryness often associated with them. It is much the sort of thing that McKim, Mead & White would have done with the same problem and lacks nothing of the refinement that the older firm would have shown.

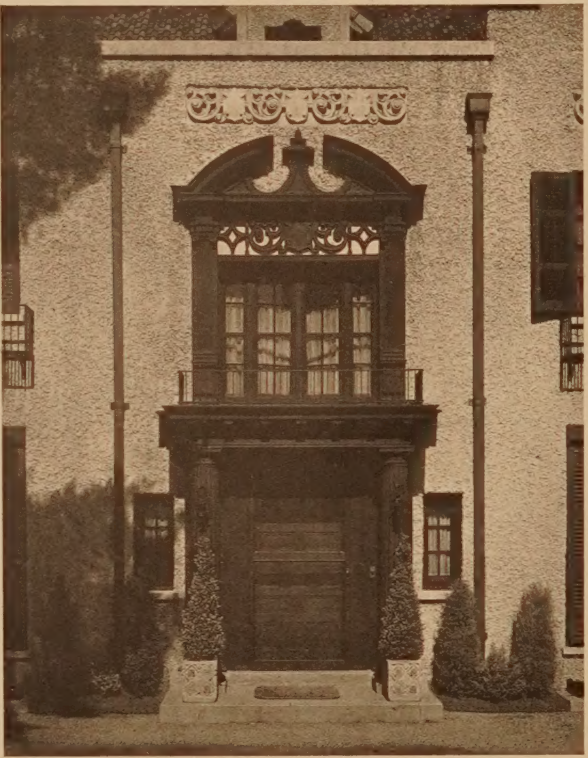
The photograph seems to indicate a certain amount of color in the architrave and cornice; to know whether color is actually used or not would be of interest. If such is not the case the architects have produced by their ornament precisely the desired effect.

There can be no exception taken to any portion of the exterior although possibly the coping above the cornice seems a trifle too simple. It seems as if the restraining hand had been laid a little too heavily upon this feature although whether or not this might have been improved by a different treatment is another question.

The same quiet intelligence noticeable in the exterior is also to be seen on the interior. There has been no striving after effect, no attempt at new and dashing forms, but by excellent and quiet treatment of the detail a room at once lofty and noble has been produced—such a room as at once suggests the best traditions of our banks. The details of the banking screens, of the desks, and of the tables and benches are all in excellent harmony, and while the upper portion of the room is kept quiet in color except for the gilded capitals in the lower portion, an astonishing richness of appearance has been obtained by the use of colored marbles and bronzes without departing in the least from the dignity and sincerity of the whole design. As a whole the building presents nothing different from the stereotyped form, and yet the traditional motives are handled with so much subtlety and refinement that the bank of California, like Tracy & Swartwout's New Haven bank, wlll take a very high place in American architecture.

IF we are still using in America many styles of design hardly on speaking terms with each other, at least for New York City houses we have found a style at once characteristic, suitable and beautiful, and most of the larger houses recently erected in this city have been designed in this style. It has its genesis in the French of the periods of Louis XV and XVI, and is strongly affected by the admiration for the Italian Renaissance ever present in American architects of to-day. These influences have resulted in a style which at first glance appears to be French, and upon closer inspection evidences its American genesis.

The residence for Mr. George J. Gould, 67th Street and Fifth Avenue, Horace Trumbauer, architect, (plates xci-xcii) exhibits these qualities in their best expression, a restrained, refined and educated piece of design. The coigns and decorative members, the panels and window architraves are kept very flat, with the result that the surface has sufficient play of light and shade to keep it from being tiresome without the exaggerated lines which result in restlessness. The separation of the vertical surface into three portions by use of a heavy belt course at the top of the first story and a simply decorated band between the third and fourth story windows is excellent, in that the proportions of the enclosed spaces both on the narrow end and wide front are satisfactory. The fifth story with the copper roof is barely visible above the balustrade, and had the dormers been suppressed even further it is entirely probable the result would have been improved. Except for this point there is little to which exception could be taken. The windows on each story are good in proportion and the relation between those of different stories is admirable. The entrance doorway is sufficiently emphasized without being obtrusive. The detail of this doorway is traditional to a degree, both in the stone work and in the iron work, but is both well conceived and executed. Altogether the house without being in any sense epoch making is representative of the best of the modern spirit of design.



DETAIL, ENTRANCE, COUNTRY HOUSE, ARDSLEY.
Oswald C. Hering, Architect.

THERE were published in Architecture some months ago photographs of the Royal Insurance Company's building in New York, Howells & Stokes, architects, and that company has employed for this building at the other side of the United States the same architects, and erected a building of similar design in San Francisco. (Plates lxxxvi-lxxxvii). The first three stories are delightful. The motive is well chosen and the detail exquisite. Detail like this, half English and half Italian, has been used by Howells & Stokes with great success in many of their buildings, and possesses one of the best possible qualities—personality. It is neither hackneyed nor cut and dried, but really designed.

Placed upon a base so quiet and restful the upper stories seem somewhat uneasy. The balconies might better have been omitted, and the escutcheons in the frieze story of the building seem over-scaled by comparison with the flat detail of the order in the first two stories. The white key blocks and skewbacks of the brick arches over the windows have a tendency toward "spottiness," although this is probably more apparent in the photograph than in the building itself, and the circular-headed arches of the upper story, seen from the position at which this photograph is taken, tend to confuse the strong horizontal lines of the termination. The cap piece of the vertical brick piers, seen from this angle, suggests some curious sort of column capitals, because of the projection of the pendant ornament, and the use of this ornament on one side of the corner and not on the other seems open to question.

These points are all, however, of minor character in comparison with the extraordinarily delightful detail of the first three stories and the general excellence of the design. Where such delicacy and refinement is displayed it is usually at the expense of strength, and the architects of this building evidently felt that were the portions of the building far from the eye carried out in the same manner, the result would be indecisive and weak. Such may be the case, but the experiment would have been well worth trying.

THE country house for Daniel Bacon, O. C. Hering, architect, (plates xciii-xciv) is a piece of interesting and spirited design quite away from the beaten track. While in a measure it recalls Spanish architecture the detail is much more refined than that ordinarily recognized as Spanish. The rough surface of the stucco contrasts well with the smoother texture of the copings and ornaments and brings the exterior in accord with the surroundings. The house, by the way, is placed to get the best out of its position, and the tremendous trees in front of the loggia give scale and domesticity to the design. The treatment of the openings of the loggia is an interesting one and the second story porch upon the rear is handled so skilfully that it adds to, rather than detracts from, the pleasing quality of the whole design.

The entrance door and the windows above, which evidently open on the landing, are combined into a single motive in a way neither trite nor forced, and the great freedom with which the decoration above the windows is managed without conflicting with the classic design of the casing shows how study brings success. Iron balconies placed two feet below the window sills, as they are here, seem somewhat forced, and as they are impossible of practical use, their employment is decorative only, and the same effect might have been better produced by some less structural motive.

The living room is, in general, simple in treatment, the beautifully decorated mantel concentrating the attention on the most important feature of the living room, the fireplace.

A simple bedroom, also illustrated, is admirable. The decorations are in good taste and of home-like character without any loss of unity of design. Bedrooms are too apt to be altogether neglected or else immensely over-decorated, and one fault is quite as bad as the other. This strikes a note that is evidently fitting for a private room without being in the least confused or unarchitectural.

In most country houses the architect retires from service, often involuntarily when questions like the treatment of the bedrooms arise. Most men would like to keep on and assist and advise up to the day of occupancy; and their advice would stave off many of the evil consequences of a client either "over-artistic" or entirely lacking in taste. When an architect succeeds in persuading a client to let him continue in his position until the house is really complete he has rendered both the client and the profession a real service; judging from the result that was here the case.

IT is unfortunate that more of Messrs. Taylor & Levi's architecture has not been illustrated. We seldom see work of theirs in any of the architectural magazines, and although much of it has been of the highest quality their names are little known outside of New York. They are men of unusual inspiration, quite outside conventional lines and of insistent quality. While it is possible to object to much of their work as outré and unsuited to its surroundings, its sheer cleverness cannot be denied.

It is in this frame of mind that one approaches the Erdmann residence, (plate lxxxv) a piece of architecture both unique and capable, but conceived in so different a vein from most New York houses that its propriety can be questioned. Whether it is better to be dull and follow the usual line of work (thereby escaping criticism), or by a design so daring as this, to invite it, is and will ever be an unsettled point, but there is much in this house to awaken an intelligence lulled to sleep by monotonous repetition of classic forms. Most architects will prefer the scholarly dignity of the Gould house to the intrepid originality of the Bacon; the future alone will decide if they are right.

Messrs. Taylor & Levi probably appreciate as well as any one that there are certain points of scale and composition where the Erdmann house is susceptible of improvement. They are self evident and need not be discussed further than to point out that the same scale is not preserved throughout the façade. Yet how many architects are there who, although capable of greatly improving the Erdmann house, have the imagination or the nerve required to design it?

CLUBHOUSE FOR THE RUMSON COUNTRY CLUB, RUMSON, N. J.

GEORGE A. FREEMAN AND FRANCIS GEO. HASSELMAN, ARCHITECTS.

IN designing this building the architects have endeavored to convey the idea of a large country private house rather than a clubhouse, and to get away as far as possible from any suggestion of a hotel or public appearance. On account of the location and the absence of any fine effects in the background in the way of trees, etc., the building will have to depend largely upon itself for shadow effects; therefore, the style of an English or Elizabethian house has been chosen rather than that of Colonial style. The design admits of large overhangs, projections, etc., and diversity of treatment which could not be had in a formal classical design.

The house will face on the Shrewsbury River, and, as the plans of the grounds show, looks out upon the polo field, and will be approached from the Rumson Road and Buena Vista Avenue through a large porte cochere. Upon entering the main door, there will be found on one side the office and upon the opposite side the coat room; these come under the landing of the stairs. On the left will be found a passage leading to a ladies' reception room, which is about 21 by 27 feet. On this passage open the ladies' coat room and telephone booth. There has been provided a special entrance for ladies, which opens into the private hall adjoining the ladies' reception room. From this hall open the toilet rooms, and private stairs lead up to the ladies' locker room on the floor above.

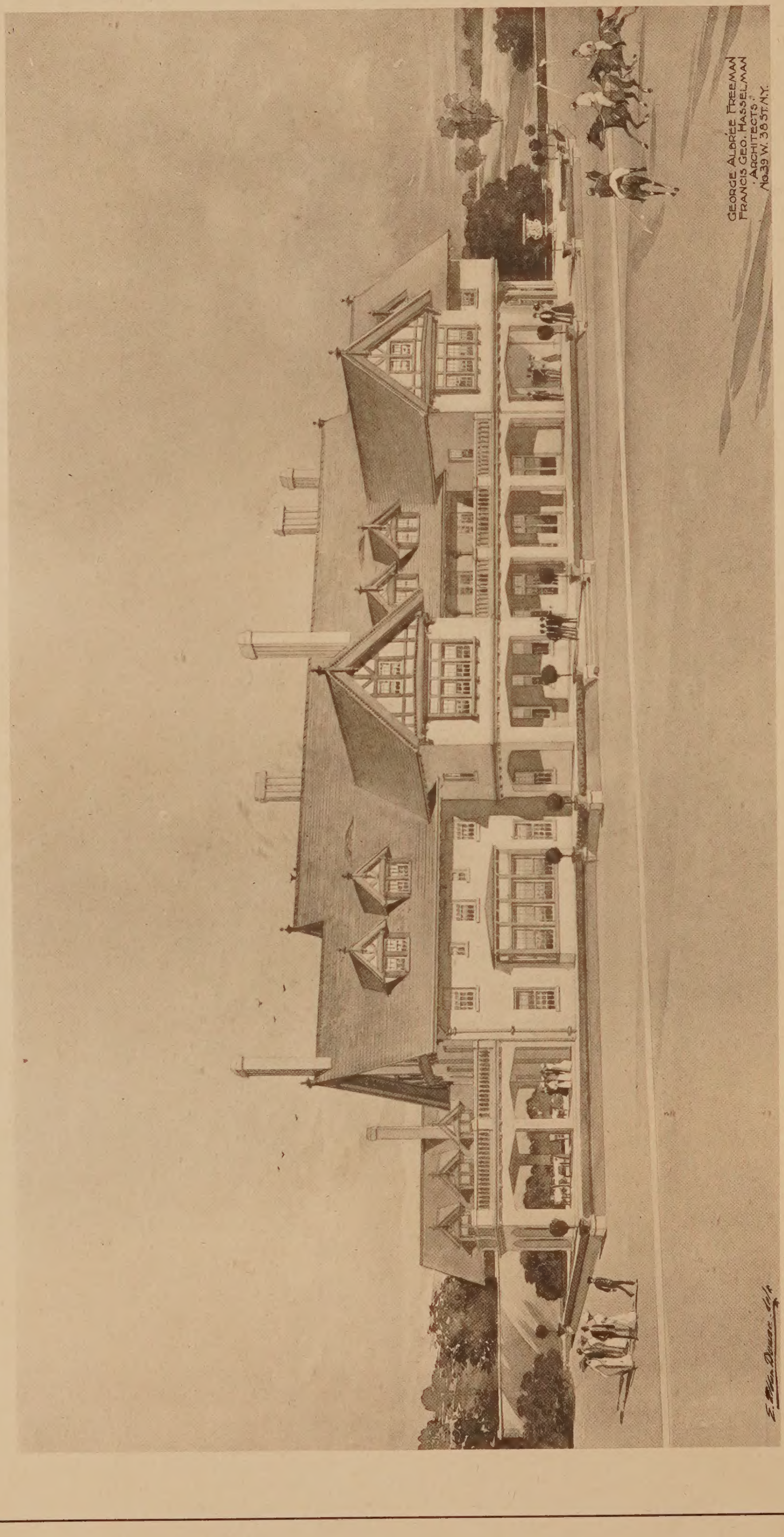
The lounging room and main hall have been thrown into one by the introduction of columns, so that these rooms may be converted into a ballroom, giving a space of about 60 feet long by 34 feet wide. From the main hall and facing the river front there will be found two private dining rooms 18 by 22 feet, exclusive of the bay. The partition between these two rooms will be so arranged that it can be folded back, forming one large room, which may be used as a private dining room or as a general club dining room during the winter months, at which time the main dining room may be closed. There is a good-sized hall, about 10 feet wide, leading to the main dining room, which is on the westerly end of the building. This room is 32 by 35 feet, exclusive of the bay, which is 13 by 20 feet. Opening from the dining room on the river side is an outdoor dining room for summer use. To the right of the passage leading to the dining room is a large room which has been devoted to the use of the grille and billiard rooms; the grille being 22 by 27 feet and the billiard room 14 by 23 feet. This room may be reached by a men's separate entrance, which corresponds with the ladies' entrance on the opposite end of the house. From this entrance hall there is a men's toilet and also private stairs going up to the men's lockers, which are on the floor above. This point of a separate entrance for ladies and men, independent of the main entrance, is considered a very desirable one, for after playing golf, tennis, etc., access to the house may be made through these entrances without going through the main entrance and into the main hall.

On the extreme easterly end of the building is the palm room or sun parlor. It is from this that the ballroom or casino, which may be built at some future time, will be approached, and this room will then make a very pleasant rendezvous for members going to the ballroom. The piazza on the right side of the ballroom it is proposed to enclose in glass during the winter and have the same properly heated.

In the service wing at the western end of the structure are located the serving rooms, kitchens, servants' hall, etc.

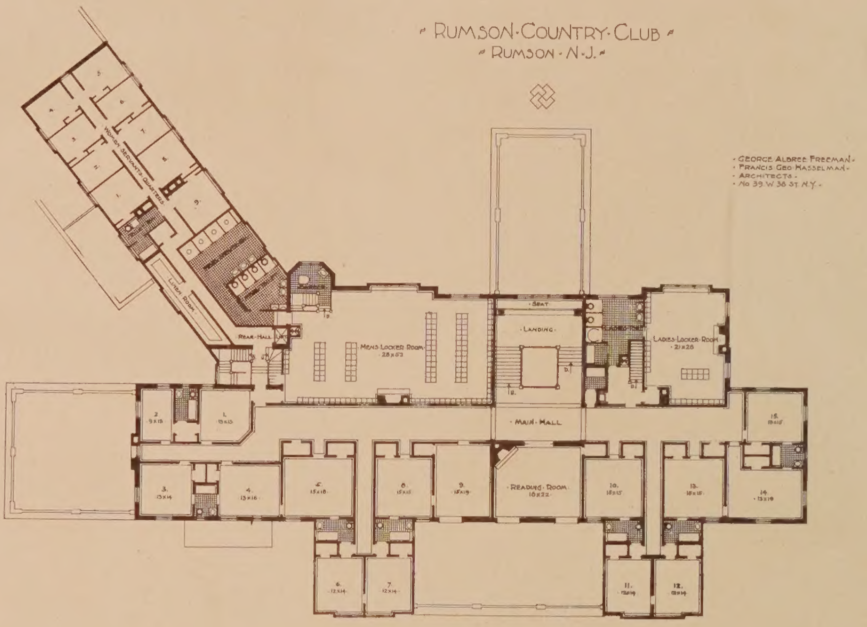
It has been suggested to finish the dining room, lounging room and main hall in hard wood, and the ladies' reception room, private dining room to be painted wood in light colors. The building will be surrounded by terraces, as shown on the perspectives, which will give a large amount of space for seeing the polo games, tennis, golf, yachting,

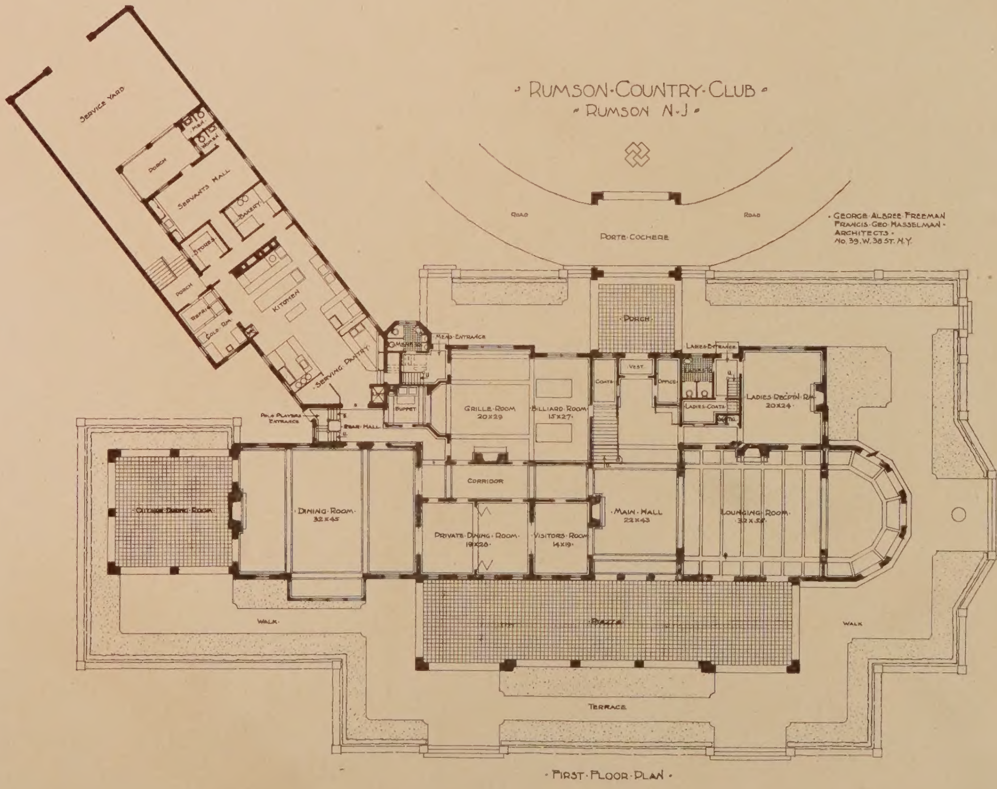
(*Continued page 156*)



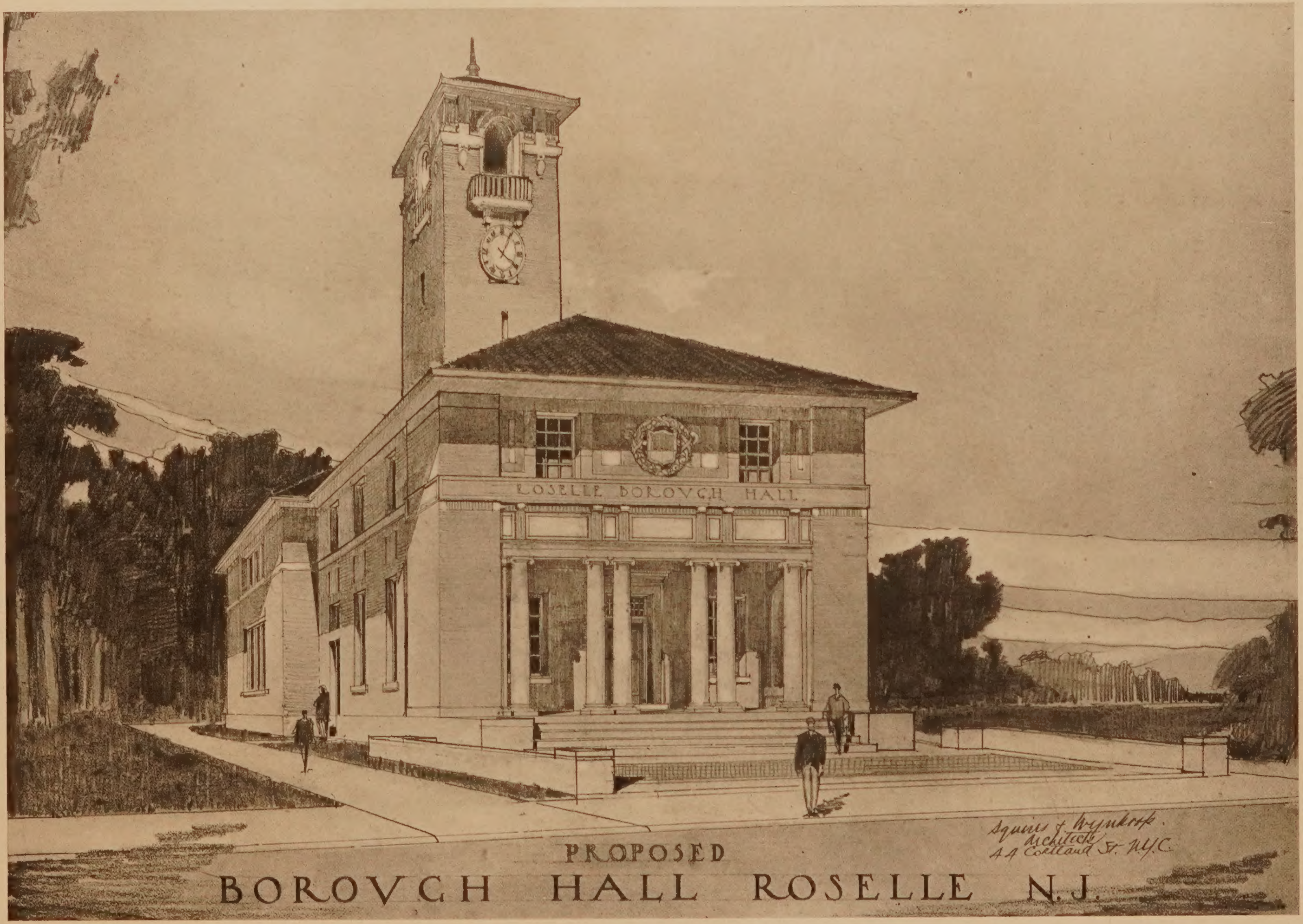
ACCEPTED DESIGN, CLUB HOUSE, RUMSON COUNTRY CLUB, RUMSON, N. J.

George Albree Freeman, Francis Geo. Hasselman, Architects.



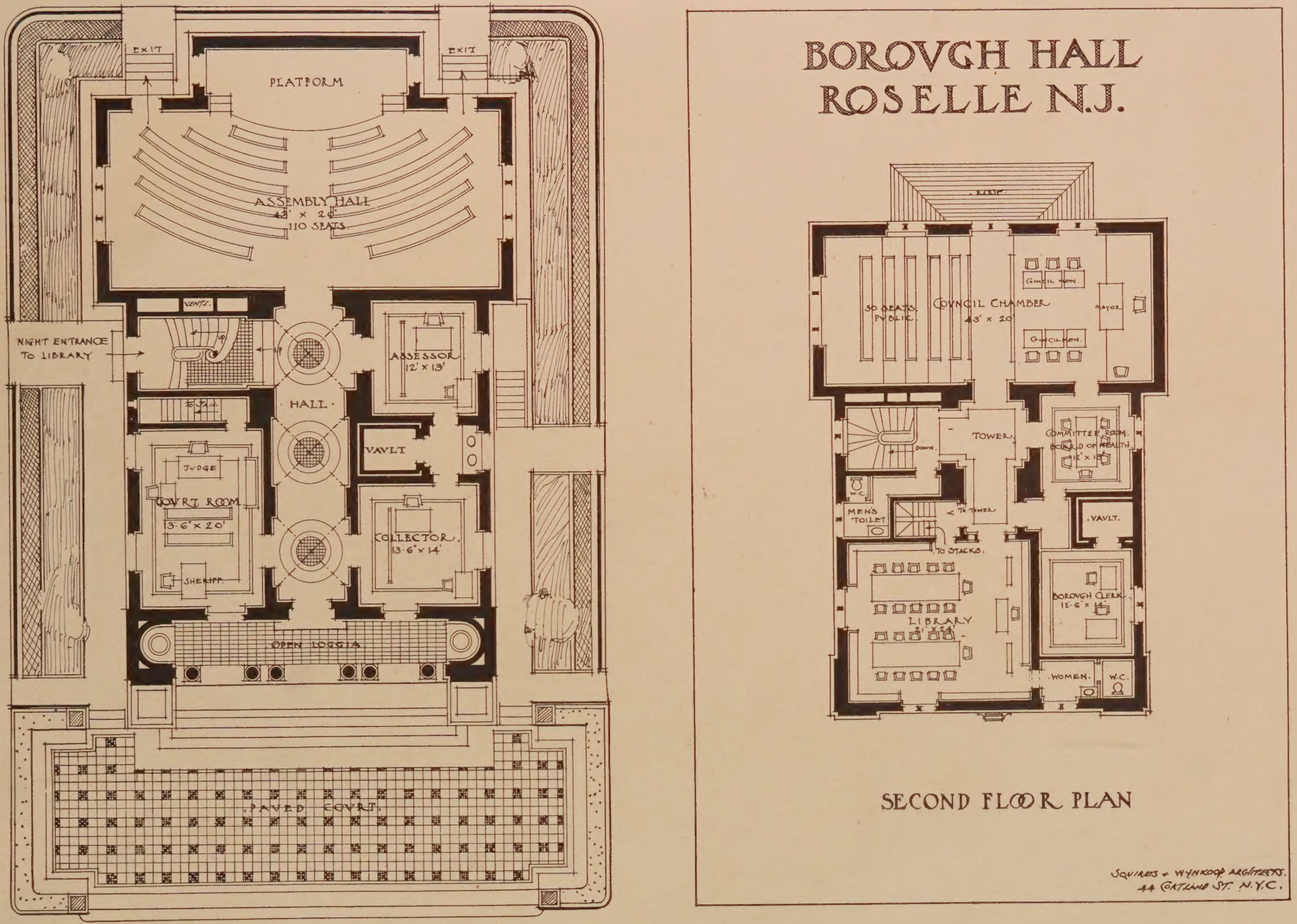


PLANS, RUMSON COUNTRY CLUB, RUMSON, N. J. George Albree Freeman, Francis Geo. Hasselman, Architects.


ROSELLE BOROVGH HALL.
PROPOSED
BOROVGH HALL ROSELLE N.J.
Squires & Wynkoop. Architects 44 Cortland St. N.Y.C.

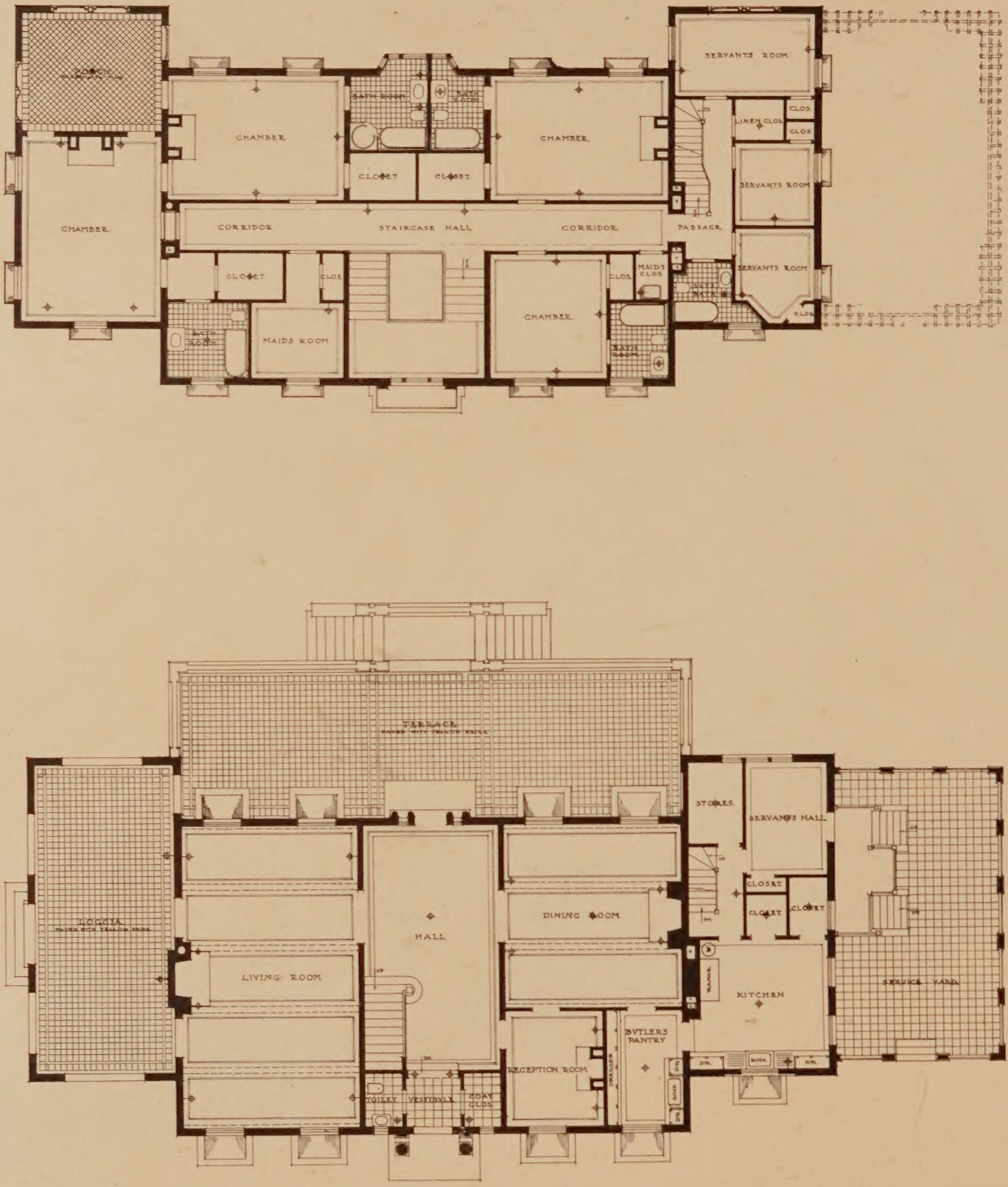
ACCEPTED DESIGN, BOROUGH HALL, ROSELLE, N. J.

Squires & Wynkoop, Architects.

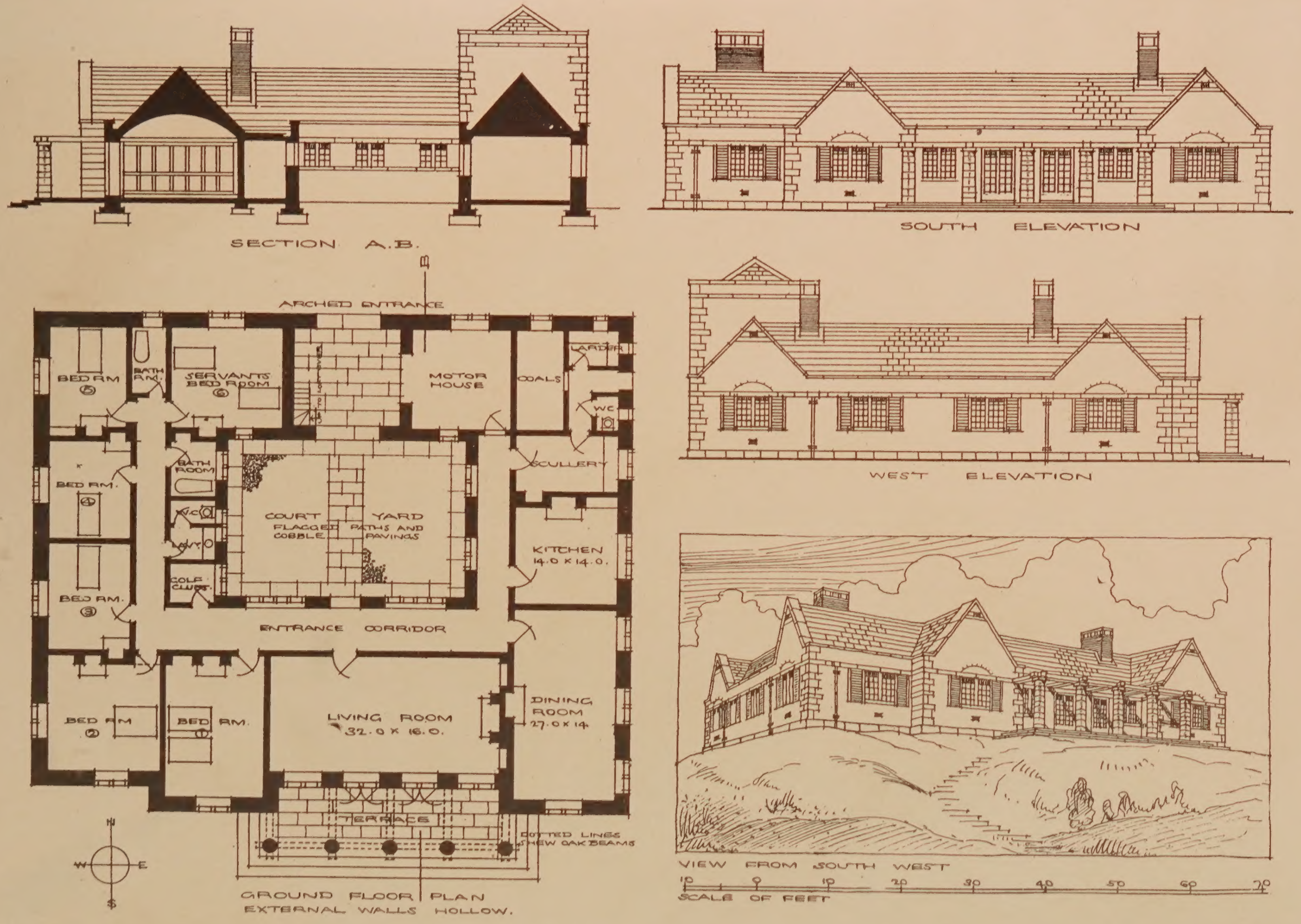


PLANS, BOROUGH HALL, ROSELLE, N. J.

Squires & Wynkoop, Architects.

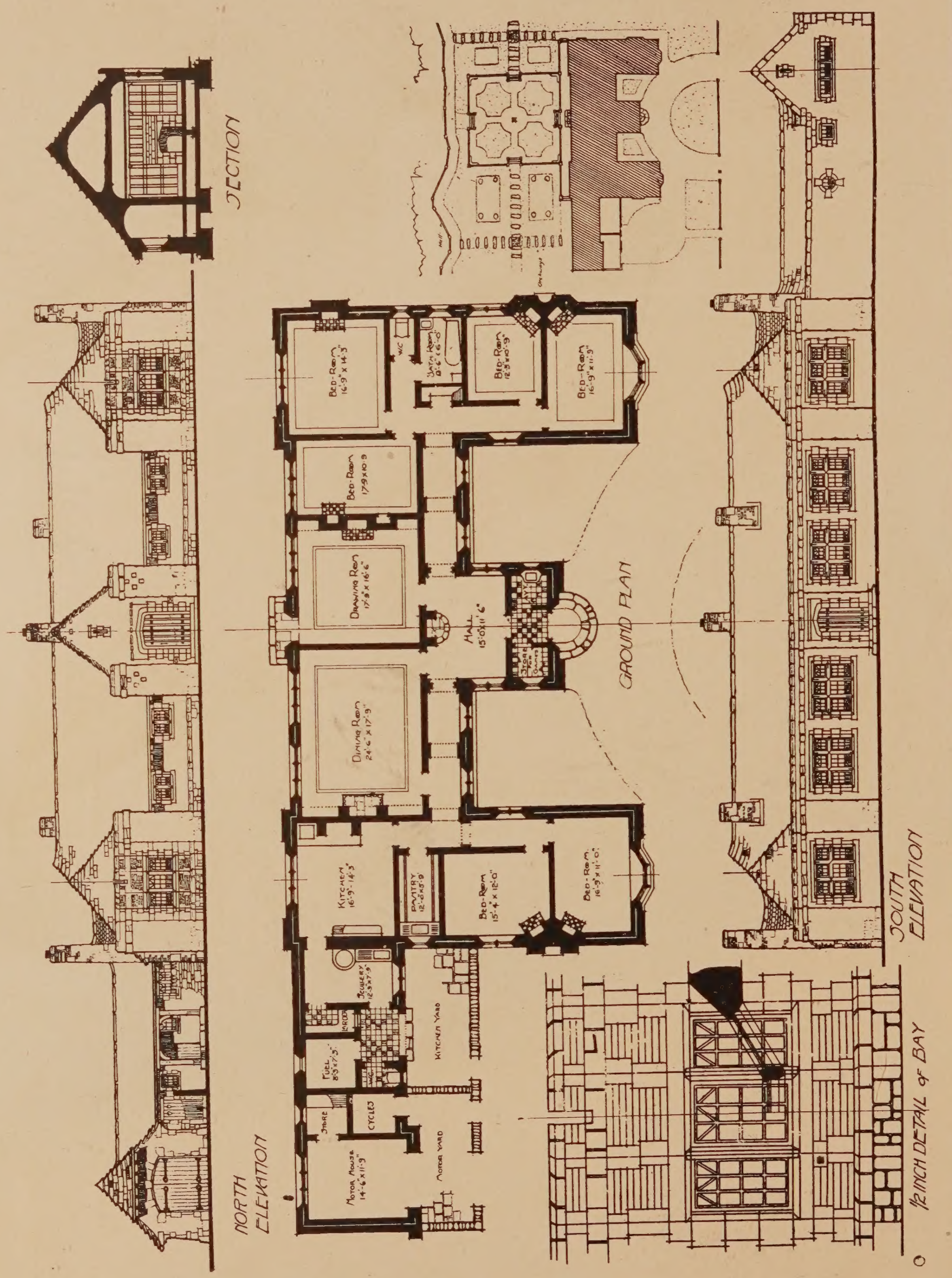


PLANS, COUNTRY HOUSE, DANIEL BACON, ARDSLEY, N. Y. Oswald C. Hering, Architect.



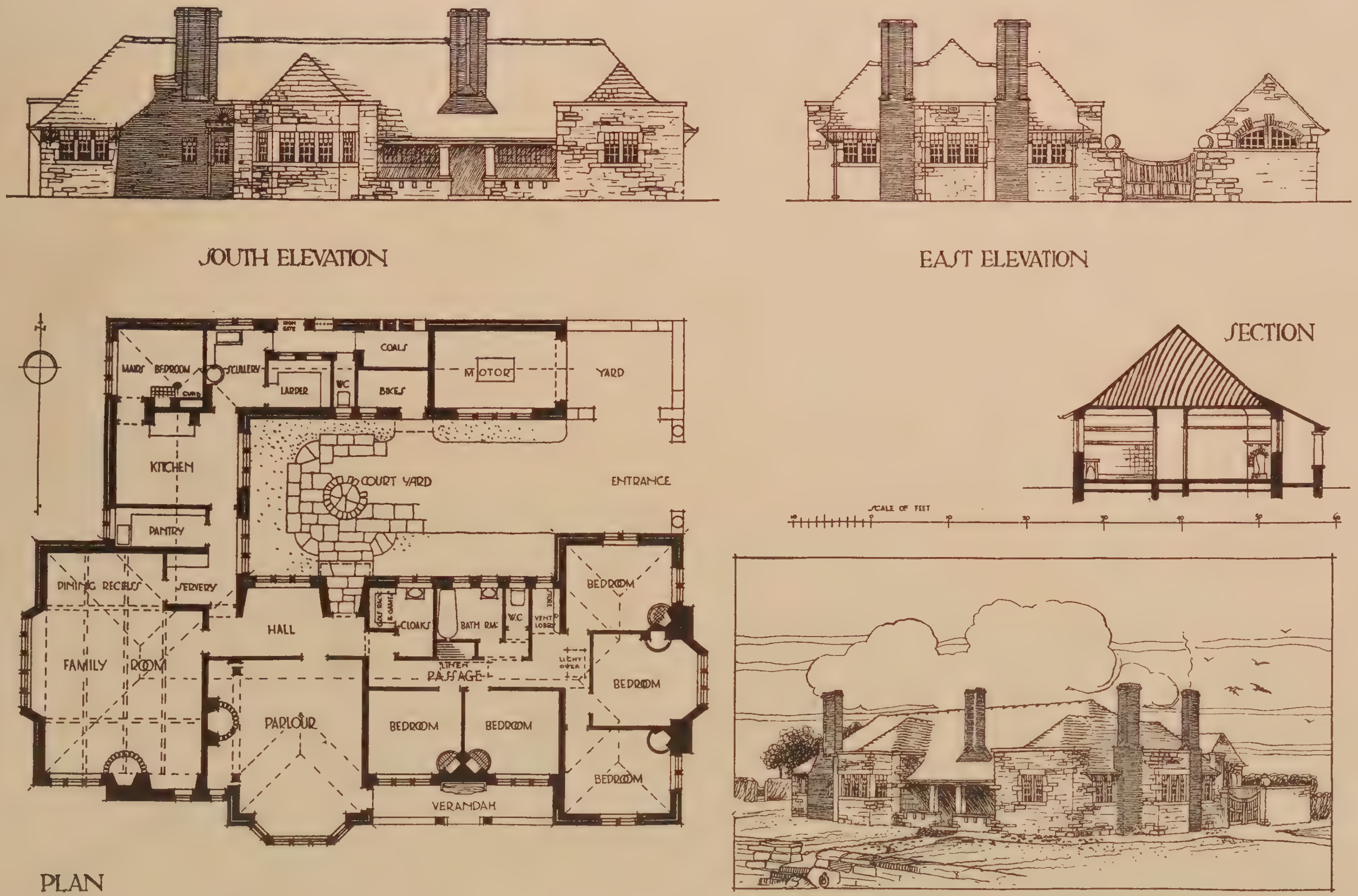
DESIGN FOR A ONE-STORY HOUSE OVERLOOKING THE SEA.

"Simon" B. N. Designing Club.



DESIGN FOR A ONE-STORY HOUSE OVERLOOKING THE SEA.

"Cygnus" B. N. Designing Club.



DESIGN FOR A ONE-STORY HOUSE OVERLOOKING THE SEA.

"Wrenay" B. N. Designing Club

(Continued from page 147)

shooting, etc., which will be concentrated in the vicinity of the clubhouse.

The second floor has been devoted to sleeping rooms and locker rooms for the ladies and men; each of these locker rooms are reached by a private stairway. From each of these rooms opens a toilet room. In conjunction with the men's locker room there is a barber shop. There are fourteen good-sized bedrooms, with seven baths; each of these rooms has a large closet; and the rooms are all so arranged that they can be rented either singly or en suite. There is a large room on the front overlooking the polo field which may be used for a directors' room, card room or additional bedroom, as may be desired. From this opens a large balcony for viewing the polo games and yachting. The women servants of the club are placed in the service wing over the service department.

The third floor is devoted to men's dormitories, with a few rooms for private servants, which latter can be reached from the service portion of the house only.

Owing to the low ground it has been found advisable not to attempt to place the locker rooms in the basement on account of dampness. They have, therefore, been placed on the second floor, where they may be made most attractive and comfortable.

A NEW TYPE OF TRAIN SHED.

ONE of the recent, most radical and decided departures from accepted standard types of railroad structures, has been in the design of train sheds. For many years the sheds built for large railway terminals have consisted of mammoth structures with comparatively long span roof trusses supporting high roofs.

The magnitude of these structures has had at least a part of its origin in an effort to locate the steelwork and skylights a considerable distance from the direct effects of engine gases and smoke, and to make an impressive structure from an architectural standpoint.

The original cost of these mammoth structures, the large and continuous expenditures for their maintenance, dating practically from the day of their completion, the unsatisfactory results obtained with them as a railroad structure, and their comparatively short life, are facts quite as well known to the railroad officials as the many discomforts from their use are known to the traveling public.

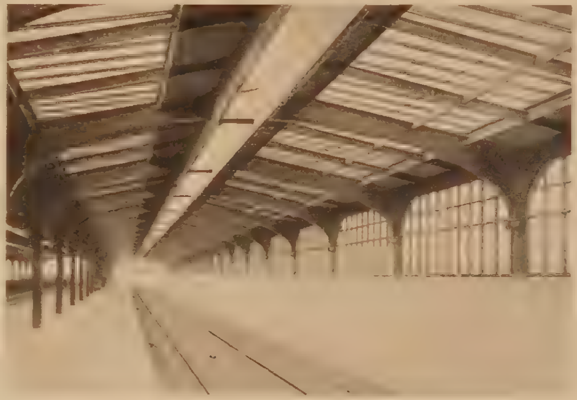
The departure from this old type of train shed construction is found in the new train sheds built by the Delaware, Lackawanna and Western Railroad Company at Hoboken, N. J., covering fourteen tracks, and at Scranton, Pa., covering four tracks. This same type of structure is now being built by the Chicago and Northwestern Railway Company to cover sixteen tracks at its new terminal in Chicago.

The two new train shed structures now in use by the Delaware, Lackawanna and Western Railroad Company, have proven very satisfactory to the railroad company's officials and patrons. In comparison with the old type of train shed, it has been generally conceded as superior from every standpoint and a description of this new design with accompanying illustrations will be of interest.

The new train shed structure at Hoboken was completed in 1906 and has fourteen tracks under cover. It consists of a connected series of short span, low arched sheds, with the roofs which span generally two tracks brought down close to the smoke stacks of the engines and with a continuous open smoke duct for the full length of the shed over each track. The columns which support the main arched rafters are located on the center of the platforms and are spaced 27 feet apart longitudinally.

It will be seen from the illustration and arrangement of tracks in the shed, that the smoke stacks of the engines are close to the high portions of the roof which is a very desirable arrangement; for the reason that should any gas, smoke or heated air not get out immediately through the open smoke ducts, its distance to travel is very short in reaching the ventilated ridge on the center line of the shed at the extreme high point of the roof.

It has been found that where one train is discharging passengers on one side of a platform and another train receiving passengers on the opposite side of the same platform, that the columns on the platforms facilitate the movements; the lines of travel in opposite directions dividing themselves naturally on each half of the platform. The columns are about 12 inches in diameter and consume less space from a given available area than they would if located between the tracks, with the necessary spreading of tracks for clearance and safety. The columns are well protected from collision in the event of a train being derailed in the shed.



INTERIOR VIEW OF TRAIN SHED, LACKAWANNA RAILROAD TERMINAL, HOBOKEN, N. J.

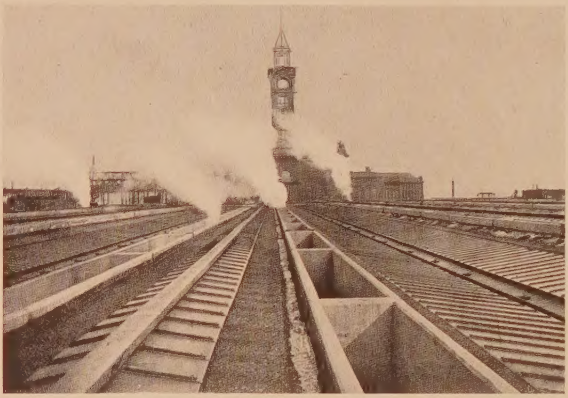
It will be noticed that there is a small skylight 3½ feet wide with a ventilated ridge located on the center line of each roof bay which provides reasonably good light to the sides of the cars farthest from the platforms. There are also two lines of large skylights of the "Anti-Pluvius" steel puttyless type, each 7 feet 10 inches wide, over each platform and which are located near the lower portions of the roof. This location of the skylights is an advantageous one from the standpoint of cleanliness and protection from engine gases, smoke and dirt. The shed has been in service three years without any cleaning of the skylight glass and the glass at present has a clean appearance.

The roof slab is concrete, 2½ inches in thickness, reinforced with 3-inch number 10 expanded metal, and the roof surface is a 4-ply slag.

The main arched rafters at their crossing of the open smoke ducts and the latticed steel purlins which form the sides of the open smoke ducts and support the sub-rafters, are encased with reinforced concrete. This prevents the engine gases and smoke from coming in contact with any part of the steelwork and thus the destruction of the metal work is prevented.

There is no wood construction of any kind in the structure and the necessity for carrying fire insurance is eliminated.

With the steelwork protected from the engine gases, as it is in the Hoboken shed, and with ordinary care given to maintenance, the life of this structure would seem indefinite. It is a well-known fact that the life of the old high type of train shed is limited by the destructive effect of engine gases on the steelwork to a period of about eighteen or twenty years even with extraordinary expense and care exercised in its maintenance. The weight of metal work per square foot of area covered is about 40 per cent. less than the weight of metal work in the standard type of old style high shed.



ROOF OF TRAIN SHED, LACKAWANNA RAILROAD TERMINAL, HOBOKEN, N. J.

The ventilating features of this new type of shed have been very carefully and efficiently designed. The open smoke ducts have sides about 4 feet high with a clear opening of 2½ feet. A part of the side walls of the ducts extend above the roof and the balance extends below the roof. The tops of the smoke ducts are as high as the roof ridge and the depth of the sides of the ducts and their width apart are such that a driving snow or rain storm cannot reach the platforms.

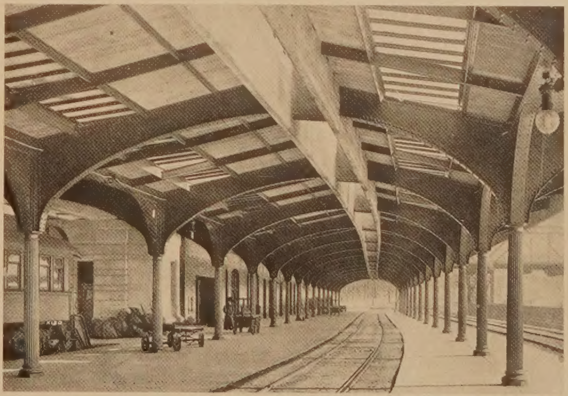
This design of open smoke duct produces a natural upward draft of air from beneath the shed, similar to the draft of a chimney, thus keeping the volume of air under the shed free from gas, smoke and heat. About one-tenth of the total area of the shed, consists of open smoke ducts. The top of these ducts being as high as the ridge of the roof and their depth being such as to produce a natural upward draft, prevents down drafts of smoke and gas into the shed. The gas and smoke from the exhaust of engines within the old type of train shed has been the greatest source of annoyance, discomfort and damage to the structure, while the exhaust of engines into the open smoke ducts in this new type of shed, serves in a very material degree to produce a circulation of new and wholesome air into the shed. There is a large amount of heated air that originates under train sheds, due to the heat from the sun which passes through the skylights, as well as smoke, gas, heat and escaping steam which comes from engines standing in the sheds. A free passage at all times for these elements through the open smoke ducts above the tracks for the entire area of the shed, has proven a most satisfactory and efficient means of ventilation and cleanliness in the sheds at Hoboken and Scranton.

It has been found that there is always a tendency of gas and heated air to accumulate behind beams and other projecting parts of train shed structures directly under the roof. In order to take care of this condition behind the sides of the smoke ducts which project below the roof, small openings 2 inches high and 14 inches long, pitched downward towards the open ducts and extending through the sides of the ducts have been provided. These openings are located as close as possible to the under side of the roof. A test made with ignited material producing smoke, showed that there is a strong natural draft through these small openings into the open ducts. Such a free draft would not occur with a simple slot cut through the roof slab or with a shallow depth of duct. Any type of cover or shutter over the open ducts would materially retard the free circulation of air over each track which now takes place throughout the entire area of the shed, and would also intercept a large amount of direct light that now comes through the open ducts. Such covers and any operating mechanicism connected with them would interfere with the direct and free passage of gas, dirt and smoke thrown directly upward and out of the shed by the exhaust of the engines and would cause cinders and dirt to be projected back into the shed. They would also be destroyed and eaten away in a short time by the engine gases and the blasting effect from the engine exhaust.

A series of thermometer readings were taken at the same hours for a period of six weeks, in the summer of 1906, in the new Hoboken train shed and in a large high shed similarly located; the results showing that the Hoboken shed averaged four degreees cooler than the high shed.

The track centers are so located in relation to the edges of the platforms that water dripping from the roof of cars clears the platform and drops on the track ballast. In very heavy rain storms some dampness along the edges of the platforms is caused by water dripping from the car eaves and striking the projecting window sills of the cars thus producing a sort of fine spray, but this is inappreciable to anyone walking along the platforms close to the cars and is of such minor importance in comparison to the preservation of the structure, cleanliness, pure air, comfort and perfect ventilation due to the continuous open smoke ducts that it is a negligible quantity.

The snow fall for the winter of 1906 in New York City was the heaviest that had occurred in twenty years. During the winter four very heavy snow storms occurred, the weather bureau's reports showing a fall of 10½ inches of snow in one storm which lasted 30 hours and was accompanied by a high wind. As a result of this storm only a very small amount of snow reached the platforms; the maximum depth of snow at a few points on the platforms



INTERIOR VIEW OF TRAIN SHED, LACKAWANNA RAILROAD STATION, SCRANTON, PA.

did not exceed one-half of an inch. No snow has ever been shovelled from the skylights or roof of the Hoboken shed and even with 10½ inches of snow covering the skylights, the interior of the shed was as well lighted by the open smoke ducts as the lighting found in the old type of shed on a dark or cloudy winter's day. Should it ever be found necessary to remove snow from the roof of shed it can be very readily and conveniently done through the open smoke ducts.

The drainage from the roof is carried down through separate drain pipes located inside of the cast-iron columns. These drain pipes are thus insulated from freezing by means of an air chamber between the inside of the cast-iron column and the outside of the drain pipe and are not exposed to view nor subjected to damage from baggage trucks.

The noise and annoying echoes which exist in the high sheds are very much reduced and are much less annoying in this low type of shed.

At a large railway terminal the station proper generally has its upper stories utilized for office facilities and with the high sheds reaching to a height of sometimes eighty feet or more, the admission of natural light into the main waiting room even with high ceilings and other rooms at the track level as well as portions of the office rooms is intercepted by the high shed. With the low type of shed used at Hoboken the train shed structure can be carried clear back to the face of the station proper without causing any material interception of natural light.

The erection of the steel work was handled expeditiously and economically with an ordinary derrick car and without the use of any falsework. In this erection work it was necessary to take possession of only two tracks at a time in the terminal and divert travel from the train shed bay where the erection was in progress, no covering to protect traffic being necessary.

In the Hoboken shed the large skylights over the platforms of the "Anti-Pluvius" puttyless type were glazed with sheets of ⅜-inch wire glass, the sheets being 27 inches by 86 inches. These sheets of glass were larger than they should have been on account of breakage and provided more light than is usually necessary. In the Scranton shed the same type of skylight and glass have been used, but the sheets of glass were cut down in size to 20 inches by 60 inches. This reduced size of skylight glass has been adopted for the new train shed of the Chicago and Northwestern Railway Co., at Chicago, and is believed to be the best size for large skylight work. The skylights over the platforms are located about ten feet from the car windows and are close to the platforms. Being free from contact with gas and smoke, the smaller sized glass and skylight 5 feet wide will furnish an abundance of light for the interior of the shed.

In designing the skylights, if a raised type of skylight is not used, proper care must be taken in the design to prevent pitch and slag from running down over the glass or some other type of roof cover other than slag should be adopted.

For an important railway terminal or station the ordinary canopy covers, extending over the platforms only, do not provide adequate and satisfactory protection from the elements.

From an architectural standpoint this new design of train shed, known as the Bush type, is superior to the high vaulted shed, and for various reasons it is destined to replace it.

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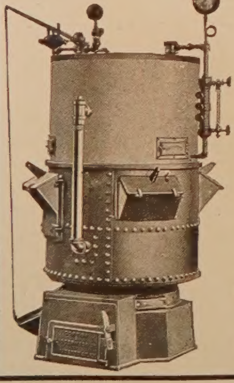

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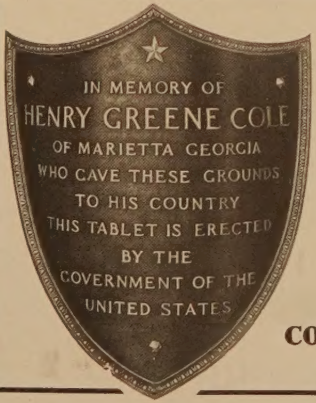

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